KATHLEEN TURNER

SERIAL MOM

SAM WATERSTON

RICKI LAKE

"... at least she meant well."

John Waters

シリアル・ママ

CONTENTS

INTRODUCTION 2

FIRST, LET'S REVIEW JOHN WATERS / MAYUMI MITOME 3

CAST PROFILE 4

STORY 6

THE HISTORY OF SERIAL MAMA / KIICHIRO YANAGASHITA 8

PRODUCTION NOTES 10

A MASTERPIECE FROM A DILIGENT BAD TASTE LOVER / MASAYUKI KAWAKATSU 11

AND WOMEN AND CHILDREN WIN (BIASED) FOR LOVE 1950s——1990s / MARI AKASAKA 14

SCENARIO RECORDING / NAOKO HOSOKAWA 17

CREDITS 24

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A deadly mama punishes the unreasonable people who are all over modern society: people who don't separate their trash, people who cut in line in a parking lot, people who don't rewind a rental video when returning it... In a quiet suburban residential area, she launches a furious attack with a meat cleaver in hand, and before she knows it, she has become a media sensation.

Be careful! If you make Mama angry, it will rain blood. The crazy heroine even blows Michael Douglas of "Falling Down" away, and people call her "Serial Killer Mama."

The film unfolds in a documentary style, from the crime to the trial of a bizarre serial killer. Ugliness lurks deep within the hearts of ordinary residents living in seemingly peaceful suburban homes. This incredible film depicts the human condition and allows viewers to release all the frustration, anger, and murderous impulses that are threatening to burst in anyone's heart.

From "Pink Flamingos" (1972) to "Cry-Baby" (1990), Baltimore genius John Waters, who has risen from the legendary cult movie charismatic to the mainstream, presents his long-awaited latest work, "Serial Mom," starring the legendary actress Kathleen Turner of " Romancing the Stone" and "The War of the Roses." This is a turn-of-the-century soap opera filled with intense black humor and cheerful violence. It was selected as the closing film of this year's Cannes Film Festival, astonished filmmakers worldwide, and received rave reviews from critics. It's an extreme stress-relieving movie!

The cast includes Turner as the mother, Sam Waterston, a famous actor from "The Great Gatsby" and "The Killing Fields," as the father of the Sutphin family, and Ricki Lake, who has appeared in "Hairspray" and "Cry-Baby," as the eldest daughter, Misty. The eldest son, Chip, is played by young actor Matthew Lillard, who has appeared in films such as "Goulies II," in his first major role. Mink Stole, a Waters regular since the 8mm "Roman Candles," plays the troublesome neighbor, Mrs. Hinkle. Mary Jo Catlett, a veteran known for her roles in "The Champ" and numerous TV appearances, also stars as Mrs. Ackerman. Other notable cast additions include former porn queen Traci Lords, who also appeared in "Cry-Baby," as Misty's boyfriend's cheating mistress; Patricia Hearst, the granddaughter of a newspaper tycoon who became a hot topic after being kidnapped by terrorists and joining them in a bank robbery (she also appeared in "Cry-Baby"), as one of the jurors; and Suzanne Somers, a popular American TV actress, appears in the film as herself, playing the role of the mother in the TV movie "Serial Mom Case." Don't miss the skillful casting throughout the film.

The film is produced by the duo of John Fiedler and Mark Tarlov, who worked on "Don't Kill Love" and the recent A Good Man in Africa" starring Sean Connery. The cinematographer is Robert Stevens, who worked on the "Naked Gun" trilogy and "King of Harley." The music is by Basil Poledouris, who worked on "Robocop" and "The Hunt for Red October." Production designer Vincent Peranio and costume designer Van Smith are members of Waters' team, having worked on many of his films. Editors Janice Hampton and Erica Huggins are working with Waters for the first time, following "Hairspray" and "Cry-Baby."

Like many of Waters' films, this film was shot in his hometown of Baltimore.

INTRODUCTION

First, let's review John Waters

Mayumi Mitome

Born in Baltimore, Maryland in 1946 (famous fellow natives include Frank Zappa and director Barry Levinson), he became fascinated with the films of William Castle, the king of gimmicks of his time, as a teenager and learned that film is not art but a spectacle. Castle is the legendary director and producer who inspired Joe Dante's "Matinee."

As you can see in the movie, he was a man who risked his life to bluff the audience.

In 1964, at the age of 18, he made his first film using an 8mm camera given to him by his grandmother. It was a 17-minute black and white short called "Hag in a Black Leather Jacket." The story was outrageous, with a black man and a white woman getting married on a rooftop, with KKK members as their attendants. His follow-up, "Roman Candles," featured the cross-dressing actor Divine and Mink Stole, who would later become regulars in his films. He continued to release one bad-taste film after another.

In 1968, "Eat Your Make-Up" (16mm). In 1969, "Mondo Trasho" (in which Divine plays a fat woman wandering around Baltimore with the body of a woman she has run over). In 1970, "Multiple Maniacs" (in which Divine is raped by a 15-foot long crayfish).

Then there's "Pink Flamingos" (1972, where Divine eats dog poop in one go!), a controversial film about a perverted family's battle, "Female Trouble" (1974), in which Divine plays a sincere young girl(?) who goes downhill and ends up in the electric chair, and Waters' version of Alice in Wonderland, "Desperate Living" (1977).

The film "Polyester" (1981) has a strong, stinky vibe, but Waters's escapades come to a halt around this point, as regular actors in his films, such as Edith Massey (who played the egg lady in "Pink Flamingos") and David Rockery, succumb one after another to drug-induced deaths.

A few years later, in 1987, Waters made his major break with the 1960s Baltimore graffiti film "Hairspray." The film was a hit, but Divine died two weeks after its release. He was 42 years old. A chubby girl named Ricki Lake played Divine's daughter in the film. She also appeared in the 1950s delinquent musical "Cry-Baby" (1990) as a high school girl in her final month of pregnancy (this film also featured Waters-like people like Iggy Pop and Traci Lords), and from then on became a member of the Waters gang. She also appears in Serial Mom as the eldest daughter, Misty.

And then there's "Serial Mom." A perfectly ordinary housewife, the epitome of middle-class America, goes on a serial killing spree. One after the other, she brutally butchers her neighbors and acquaintances with a nonchalant air. Her motive is simple and clear: "They piss me off so much." The killer mom uses her old-lady logic to dish out justice to people who don't separate their trash, don't return rental videos, or cut in line in the parking lot (come to think of it, Divine's "old-lady" stories were also based in this style).

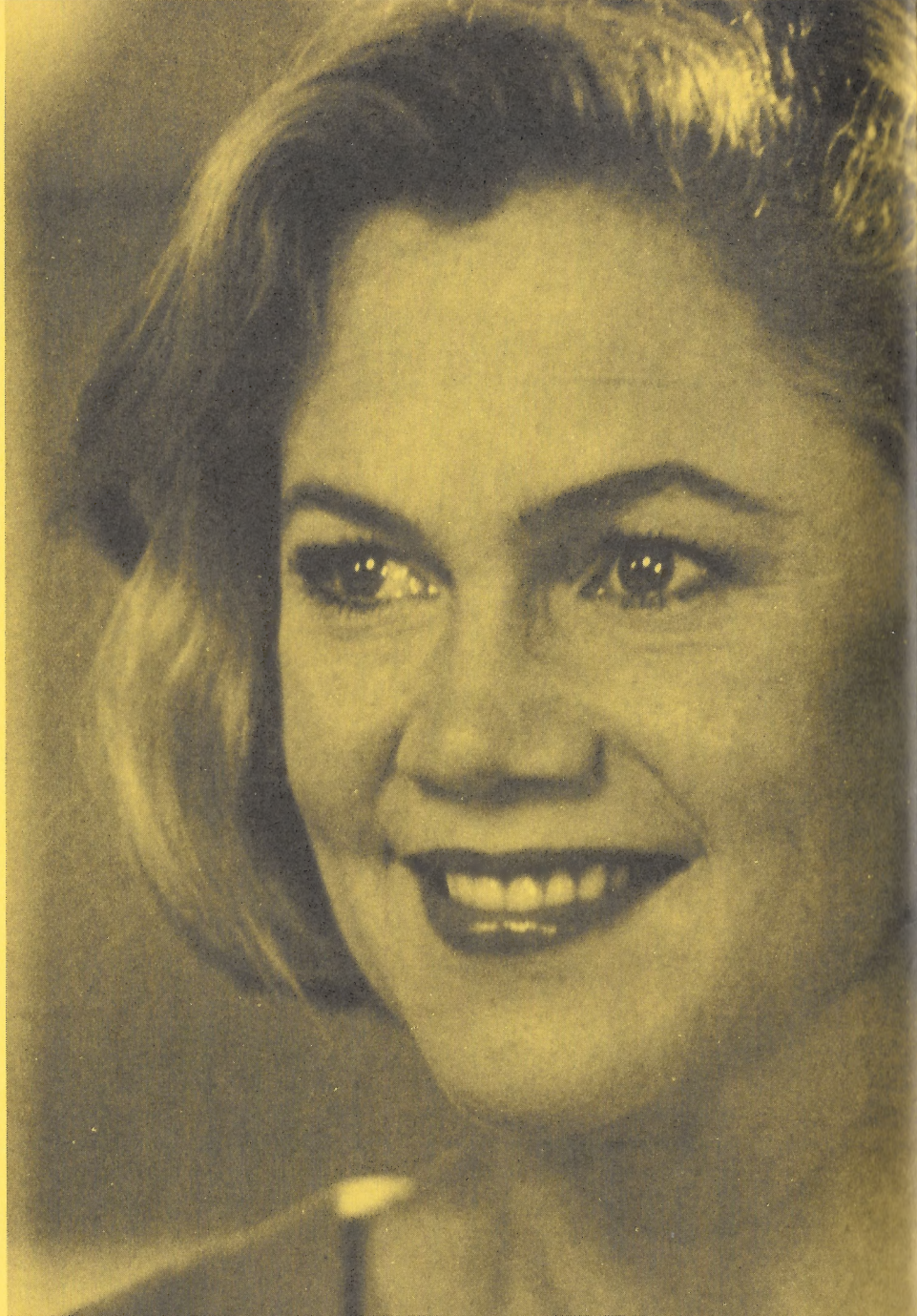
The role is played by Kathleen Turner. Waters himself said, "I was in heaven when I saw her running with a kitchen knife," and there couldn't be anyone better suited for the role. Her voluptuous arms, thick waist, and beautiful double chin remind me of Divine in her heyday. Come on, Kathleen, gain some weight. Be bolder and more daring. Waters fans are waiting for you. Waters has finally found his new ideal heroine. All that's left is for him to take a radical step forward.

Kathleen Turner

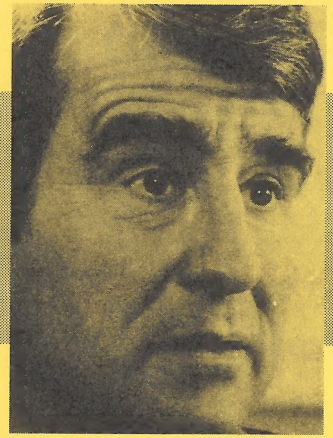
(Beverly Sutphin)

Born June 19, 1954, in Springfield, Missouri, she studied theater at Southeast Missouri State University and earned a fine arts degree from the University of Maryland. She moved to New York and began her acting career on off-Broadway stages. She quickly rose to prominence, landing a regular role in the TV series "The Doctors" and appearing on Broadway in "Gemini." In 1981, she made her film debut in Lawrence Kasdan's "The Woman in the White Dress." Her sexy, villainous performance caused a worldwide sensation, earning her a Golden Globe Award for "New Star of the Year" and a BAFTA Award nomination for Best Actress. She then displayed her brilliant comedic skills in "The Man with Two Brains" (1983, V), and her talent blossomed in the smash hit "Romancing the Stone" (1984), starring alongside Michael Douglas, solidifying her as a top star. In 1985, she won the Golden Globe Award for Best Actress for her role in "The Honor of Women and Men," and also attracted attention for her voice-only appearance in "Who Framed Roger Rabbit" (1988), a film that combined live action and animation. Since then, she has demonstrated her acting skills in a wide range of genres, from action to comedy to drama.

Her other films include "Crimes of Passion" (1984), "Jewel of the Nile" (1985), "Peggy Sue Got Married" (1986), "Switching Channels" (1987), "The Accidental Tourist" (1988), "The War of the Roses" (1989), "I Am Warshawski" (1991), and "Doors to the Heart" (1992). Upcoming films include "Naked in New York" (1993) and "Undercover Blues" (1993).



CAST PROFILE



Sam Waterston

(Eugeune Sutphin)

Born November 15, 1940, in Cambridge, Massachusetts, USA. After graduating from Yale University's Drama Department, he honed his acting skills at the American Actors Workshop and the Actors Studio, making his stage debut in 1962. He then moved to Broadway and made his film debut in 1967 in "New York Thieves Society." He received rave reviews for his first major role in "The Great Gatsby" in 1974, and has since appeared in numerous films, plays, and TV shows as a renowned intellectual actor. His other notable film appearances include "The Runaway of Youth" ('77), "Capricorn One" ('78), "Interiors" ('78), "Heaven's Gate" ('79), "Bio-Inferno" ('85), "The Killing Fields" ('85), "Hannah and Her Sisters" ('86), "September" ('88), and "Crimes and Misdemeanors" ('90).

Mink Stole

(Dottie Hinkle)

She met John Waters in 1966 and appeared in his 8mm film "Roman Candles," and since then, together with Divine, she has become an indispensable presence in Waters' films, appearing in "Mondo Trasho" ('69, V), "Multiple Maniacs" ('70, V), "Pink Flamingos" ('72), "Female Trouble" ('74), "Desperate Living" ('77, V), "Polyester" ('81), "Hairspray" ('88), and "Cry-Baby" ('90), with this being her 10th appearance in a Waters film.

Matt Lillard

(Chip Sutphin)

This is his first major role, and he has previously appeared in films such as "Ghoulies II" ('87 V), "Today and Tomorrow," "Back in the Saddle," and "Oh! Melody," as well as TV series such as "The Prom King" and "Blood Brothers," and has also performed in numerous stage productions, mainly in New York.

Ricki Lake

(Misty Sutphin)

Born in New York, she dreamed of becoming an actress from a young age, appearing off-Broadway at age 14. At age 18, she was cast in the lead role in John Waters' “Hairspray” ('88). Her performance was met with critical acclaim, and the film's box office success brought her immediate attention. She subsequently appeared in “Working Girl”('88, V), the critically acclaimed ABC drama “China Beach,” ('88, V), the TV movies “My Daddy's a Mob Boss” ('89), “Last Exit to Brooklyn” ('89), “Baby Cakes” ('89, V), and Waters' “Cry-Baby” ('90). Having recently lost approximately 120 pounds, she is currently hosting the TV show "Ricki", which began airing last September. The show, a new type of talk show, has garnered significant attention and consistently garners astoundingly high ratings.

Friday, May 14, 1993. In a quiet residential area in America, Beverly Sutphin, a seemingly ordinary housewife, lives an ordinary family life with her husband, Eugene, a dentist, her daughter Misty, a college student, and her son Chip, a high school student. After sending her family off to work or school, her morning routine begins with a prank call to her neighbor, Mrs. Hinkle, an obnoxious and insensitive old hag. Beverly relieves stress by hurling obscene insults at Mrs. Hinkle, and then approaches her housework in a refreshed mood.

It was PTA meeting day at her son's high school. At the meeting, Beverly's teacher, Stubbins, advised her that Chip was too obsessed with horror movies and that she should see a psychiatrist. Behind her cheerful face, a flame of rage flared up. She ambushed Stubbins in front of the high school, drove him over with her car, and ran him over again and again, brutally killing him. That night, Beverly calmly served meatloaf for dinner and was also passionate about her nighttime activities with Eugene.

On Saturday, May 15th, Beverly was looking forward to going birdwatching with her husband for the first time in a while, but the trip was canceled due to a selfish emergency patient. Her irritated mood didn't subside even after she teased her neighbors, Mrs. Hinkle and Mrs. Ackerman. She eventually spots Carl at a flea market, having dumped her daughter Misty and having fun with another girl. She follows him to the bathroom, impales him in the back with a fire poker, and then calmly leaves the scene.

Police investigating Stubbins' murder identify Beverly as a suspect based on witness testimony, and Misty and Chip begin to suspect that their mother may be the culprit behind two unlikely murders that have taken place around them.

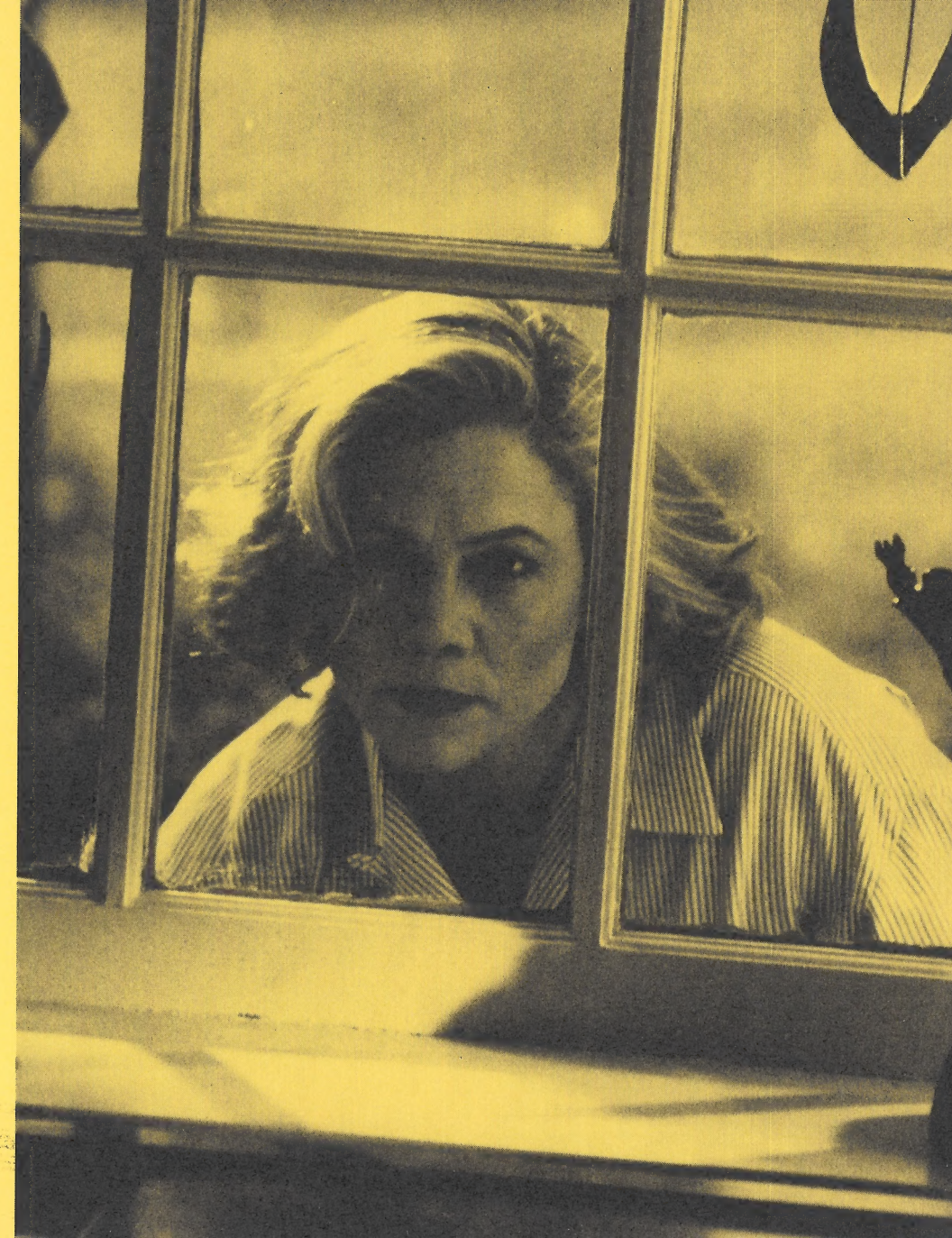
That night, during dinner conversation, the topic of Chip's friend Scott calling Beverly a murderer comes up, and Beverly disappears from the kitchen. Suspecting she might commit another murder, the family immediately heads to Scott's house, and the police, who had been staking out the Sutphin home, follow them. However, Beverly doesn't head to Scott's house, but to the Stanners, who had called Eugene in for an emergency that morning. She brutally murders the couple using scissors and the air conditioning unit, then returns home to greet her relieved family.

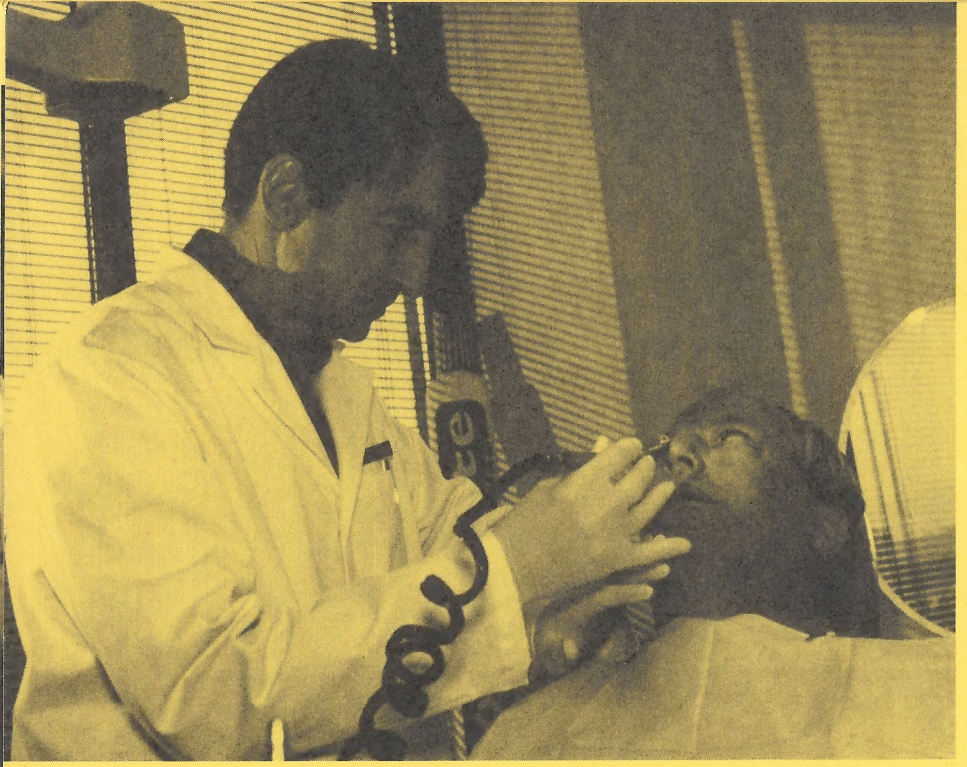
Sunday, May 16th. The Sutphin family was driving to church when the name of the serial killer announced by the police came on the car radio. It was none other than Beverly. She finished the service with her family as if nothing had happened, then escaped from the police. Beverly next appeared at the video store where Chip worked part-time. When she saw an elderly woman not rewinding the tape and calling Chip the son of a murderer, she followed her and beat the woman to death while she was watching a video with a lamb chop from the kitchen. Scott was the next target. After being chased through town with a knife, he managed to escape into a live music venue, but Beverly doused him in fuel and he was charred to a crisp by the fire-breathing performance of a heavy metal band that was playing.

Shortly afterwards, Beverly is finally arrested by the police.

Five months later, Beverly's trial begins. She immediately fires her lawyer, who claims she is mentally ill and therefore innocent, and begins her own defense, claiming that the crime was a complete false accusation. Before long, the case becomes a national topic, and Beverly becomes known as the "serial (killer) mama."

S T O R Y





The History of Serial Mama

Kiichiro Yanagishita

Thanks to the bright, fun, righteous killer Beverly Sutphin, the term "serial mom" has become accepted by society. The word "murder" inevitably carries a dark shadow, but I think these are good terms that can shake off that image. If we try calling them "serial mom" or "serial dad" in a cute way, we might be able to feel closer to serial killers, who we tend to avoid. I don't know what we'll do if we become familiar with them...

Thanks to serial moms, the spotlight has been shifted to mommy murderers, who were previously out of the spotlight. When you look at it, you'll find that there are actually quite a lot of moms who are murderers. We could even say that we're now in an era of housewife murder, not housewife prostitution. Although they're not as well known as famous serial moms who appear in movies, such as Ted Bundy (a handsome murderer with an IQ of 160), Charles Manson (the murderer of Sharon Tate), or Richard Speck (the model for "The Rape of the White Coat," who killed eight nurses in one night), there is a remarkable history of serial moms in the West. So, what kind of moms are there anyway?

The "Nagyrev Angel Makers" were housewives active in a small Hungarian village shortly after World War I. The mamas here enjoyed playing harem games in prisoner-of-war camps during the war. However, when the war ended, their husbands returned. Now that the mamas had a taste of freedom, their husbands were merely a nuisance. A midwife supplied arsenic poison, sparking a wave of poisoning in the village. Husbands, parents, children, neighbors, and anyone else who was considered an eyesore were sent to the afterlife. It's believed that over 50 women participated in the killing game. In the end, 38 were arrested, and 8 were executed.

Nannie Doss, who married and killed her husbands for over 30 years from 1920, was a woman who lived for love. Even though she was a mother with a husband and children, the flame of love could not be extinguished. Her first marriage lasted 20 years, but Nannie continued to have affairs, searching for the "right man for me." She soon divorced her husband. Nannie soon remarried, and her second husband died of illness. She was widowed by three more husbands, but by the fifth, doctors began to become suspicious. She was arrested. When accused in court of being after the insurance money, Nannie rolled her eyes in anger. "I was looking for a husband more right for me than anyone else, a once in a lifetime romance," she said.

There are many other interesting serial moms, such as Thierry Gaburec, who "predicted" the deaths of her neighbors' dogs and husbands one after another, and Jeanne Weber, a nanny who strangled every child in her care but was acquitted twice in court. Serial moms around the world are fighting for love, justice, truth, and separate garbage collection, even at this very moment.

JUROR #8 IS WEARING WHITE SHOES AFTER LABOR DAY.
Is'nt this 4215 Pussy Way?
Listen to their call. Oo-ee! Oo-ee!
Now, let me check the Zip Code, 2-1-2 fuck you!
Chip, the only cereal I know anything about is Rice Krispies!
Chip... you know how I hate the brown word.
Are you a serial killer?
Is this the Cocksucker residence?
Rewind!
Are those pussy willows?
I'll get you pussy face.
You can't wear white shoes after Labor Day.
Bon appétit.
Listen to your fifty mouth, you fuckin' whore!
Hello, Jury people! I'm Beverly Sutphin.
Oh, I like your jacket!
Suzanne Sommers! This is my bad side!
Mrs. Ackerman. Do you recycle?
We find the Defendant...not guilty of all charges.

"This is a film about a really lovely, ideal family," says director John Waters. "They live in a nice house, the parents are caring and have liberal views, but they have one tiny flaw, and it's that flaw that I'm so drawn to." He also says that his everyday observation of humanity was extremely helpful in creating this black comedy that depicts the dark side of these upstanding citizens. "I think everyone has a secret in their life, and it's those darker parts that keep society functioning. So, everyone knows that people are fundamentally abnormal, which keeps them from going completely insane."

Waters says the film is a sharp satire of the relationship between crime and the media in modern America: "If you commit a crime today, the agents will come flying in, and the next week you'll be on TV, and before long the whole story will be a best-seller and a movie. I wanted to show this phenomenon with a lot of humor and irony. But it's also true that I play a part in it myself. I'm a sucker for those kinds of movies and books, and I'm a regular watcher of TV court shows."

"I'm against the death penalty," says Waters. He doesn't seem particularly interested in actual serial killers. "One of my friends is on death row, and I'm trying to save her, but I don't find actual murders interesting at all. What I find interesting is the phenomenon of people becoming famous because of murders."

Like Waters' previous films, "Serial Mom" was shot in Baltimore with a large local crew, but the filming was the most elegant to date. Instead of the usual eight weeks of six days a week, Waters followed a relaxed schedule of nine weeks of five days a week, allowing the crew and cast to enjoy a more human life, and on Mondays on set, unusual conversations like "What did you do over the weekend?" were exchanged among the crew. It was precisely because of this relaxed set that this humorous masterpiece was born.

Many aspects of filming this movie were new to John Waters, but what he was most excited about was working with Kathleen Turner, a legendary actress who is a top-tier Hollywood star. "I couldn't think of anyone else for the role. From the very beginning, she played the role exactly as I had imagined. To be honest, when I was writing the script, I had Julie Andrews in mind, but once I met and spoke with Kathleen, I couldn't look at anyone else. When I saw her for the first time on screen running down the road with a kitchen knife in her hand, it was like a dream come true, I felt like I was in heaven." Turner also praised filming this movie as "the happiest experience."

Many of the staff on this film have long known John Waters, having worked together on numerous projects. The film's aim was to create a "normal" appearance, making it a slightly different experience for the regular staff. Production designer Vincent Peranio, who has worked with Waters since "Multiple Maniacs," said: "I've worked on a lot of Waters films, and up until now I've just had to make it look weird. But this time I had to make it look normal. It was a really strange feeling."

PRODUCTION NOTES

1. One day, on an afternoon talk show.

Too bad I missed it! "The following is from a friend," Osugi appeared on an afternoon talk show and praised it highly, saying, "Serial Mom is the best comedy!" One after another, some pretty crazy scenes flashed on screen, and the station announcer timidly interjected several times, "Isn't this a weird movie...?" but Osugi simply said, "No, it's a comedy."

This is an episode that shows Osugi's courage, and as a John Waters fan since the "Pink Flamingos" days, I was shocked and ecstatic! It was truly a "daydream"-like event, as we now live in an age where housewives all over Japan can see his footage.

2. A film that taught us that expression has no high or low and no restrictions

I first saw Pink Flamingos (1972) in the mid-1970s, when I was in my early twenties. It was at Art Theater JUKU, a small cinema specializing in underground films. It was the star film there. I was also blown away by Freaks (1932) and Scorpio Rising (1964), but the aftereffects of Pink Flamingos were the worst.

Of course, this was partly due to scenes like "Divine (1945-88; perhaps a gay version of Elizabeth Taylor in her later years?) eating dog poop" and "a man singing and dancing with his anus," but what was even more striking was the strong sense of "there is no high or low or restriction in expression" that I felt on screen, and after the screening, my sense of what is good and bad taste had shifted, and I wandered the streets of Shinjuku at night with a wobbly head.

3. Someone with good bad taste

In the 1970s, John Waters released "Female Trouble" (1974), in which a woman who wants to be famous, Divine, is toyed with by fate and ends up in the electric chair, and "Desperate Living" (1977), a psychotic version of Alice in Wonderland, covered in murder, lesbianism, blood, vomit, roasted rats, and severed penises. I believed him to be a "pervert who came from the land of bad taste to spread bad taste." I can't laugh at old people who think the actor who played the evil magistrate in "Mito Komon" is a bad person.

In "Polyester," (1981) Waters is revealed to be "a suit-wearing, mustachioed gentleman from Baltimore" with "good bad taste." Divine, an ordinary housewife who wishes for peace in her home but is of extraordinary weight, suffers a series of terrible experiences similar to those of Murata Toukishi, the protagonist of Kei Nemoto's manga. This film mocks the aesthetic sense of the American middle class.

He made his films using "the bad taste of enjoying people/things that are overly unconscious and based on the viewer's creative perspective" as his weapon. When an acquaintance of mine told Barry Levinson (director of "Rain Man" 1988) that he was from Baltimore, like Waters, he apparently made a disgusted face, but it seems that the love-hate relationship he felt for being from "clean Baltimore," home to such notable people, and moreover being from a middle-class background, is the origin of Waters' films.

4. "Serial Mom" was a regular movie.

The death of Waters's leading actress, Divine, was painful, but the success of Serial Mom (1994) lies in the casting of Kathleen Turner. Thematically, the film is like a cross between Female Trouble and Polyester, sewn together, filled with new liquor, and turned inside out, but this "inside out" is the key point this time. With a major Hollywood actress playing the role of a "good mom at home," Serial Mom is able to play the role of a normal movie. Waters lovingly portrays the momentary murderous intent that anyone can feel over something trivial in their daily lives, and the "righteous mom" who doesn't suppress it but acts on it. A world where Barry Manilow and L-7 coexist...

Now, "New Wine" is the reality of the process by which a serial killer becomes a superstar through the media, something Oliver Stone tried to portray but failed in "Natural Born Killers." The film meticulously depicts the happy and sad expressions on the family's faces when the serial mom's XX is decided! Waters has a love for crime, and, I'll be honest, a love for film.

As I was reviewing Waters's film history, I realized something... The people and things he wrote about as his favorites in his essay collection, "The Crackpot" (originally written in 1986, translated by Norio Ito, published by Tokuma Shoten in 1991), are reflected in his films, one by one. His respect for the artifice of the movie business itself is reflected in the scented cards of "Polyester," his nostalgia for Baltimore's 1960s dance party shows is reflected in "Hairspray" (1987), and his love of crime research is reflected in "Serial Mom." Waters' only unformed love interest is "watching art films," which he describes as an "embarrassing hobby." But he's referring to hardworking people. For now, he's limited himself to casting the renowned actor Sam Waterston, from "Interiors" (1978), but he might one day make a serious art film.

A Masterpiece From A Diligent Bad Taste Lover

Masayuki Kawakatsu

"Hairspray"

Provided by Kawakita Memorial Film Foundation

シリアル・ママ

Dr. Sutphin, is your wife mental?

The article was originally titled "From Commune to Community," and was intended to trace the lineage of serial killers from the famous Charles Manson (※1) to this "Serial Mom" Beverly Sutphin, spanning the period from the late 1960s to the present.

Why did it turn out like it did at the beginning?

There is a reason.

This is because one detail in “Serial Mama" stuck with me. It was like seeing something that was very important in my memory in an unexpected place. The details quickly became mere details, and then I started to feel like I had to say it, so I decided to forcibly expand the scope of the story. This movement of the heart is not based on reason, but almost love, and moreover, it is partiality. However, the act of rearranging or subverting the whole for the sake of detail is, psychologically speaking, the effect of fetishism, and if you put it that way, wouldn't it be just as well?

Actually, this may seem silly, but it may actually be important. Because I feel that the common quality of anything that has ever been described as "cult" is this fetishism (which I just did). John Waters has indeed been called a cult figure. So was David Lynch at one point. Jean Paul Gaultier is a clear example of a fashion fetishist, and director Peter Greenaway, who used Gaultier for his costumes, is also a worthy fetishist. Their work is overflowing with detail. Those who can remember will remember that Gaultier's shoes sometimes exist solely for their distinctive heels. Oh, speaking of heels, we can't forget "High Heels." As a girl living in a semi-basement apartment facing the street, the protagonist, the daughter of a famous actress, views the high heels framed in the small window she looks up at as her mother, or the woman herself. Identifying the part with the whole. This film truly embodies the very definition of fetishism. Almodóvar has commissioned Jean Paul Gaultier to design some of the costumes for his recent film, “Kika”. Birds of a feather flock together. And they keep on flocking together. While we're at it, how about Madonna?

Madonna herself may not have been a fetishist, but she knew very well that in order to become a completely different person, an individual from another era, the whole body had to be covered in perfect detail, and detail was the key to that.

Waters' previous film, “Cry-Baby” (1990), was an explosion of detail, and for good reason. The film's backdrop was the mid-1950s (1954), a time when the previously non-existent age category of "teenager" was first created. Teenagers had to use all of their bodies and imaginations to express themselves as distinct from adults, and distinct from children.

Of course, differences were made among teenagers, which manifested superficially as a choice between a square look and a draped look, but the choices were more fundamental.

So, should we live our teenage years, from age 13 to 19, as newly awakened people, or should we spend them as they have always been, as a prelude to becoming sensible adults? **"Because we're teenagers!!"**

So says Johnny Depp's "Cry Baby," and though his words are childish and inarticulate and unable to persuade adults, they represent his entire being. Every detail, from his biker jacket, its tightness, the shape of his toes, and the single, wet, shining bangs that fall from his slicked-back hair to his forehead, embodies a personal dignity that is not exaggerated.

“Hairspray” (1988), set in Baltimore in 1962, was Waters' first film to be recognized by majors. (※2) It depicted the process by which the details he had been using since the mid-1950s were becoming even more sharply differentiated. Hairspray was a prop that teenagers needed to use to hold their hair up higher and higher in order to stand out. Waters's love of detail is also evident in the way he used the name of the prop in the film's title.

Regarding the TV show "American Bandstand," which was the main inspiration for the work, Yoshio Kataoka wrote the following in "I Love Presley":

> In 1957, the television show was broadcast nationwide (※3), and the host was replaced by DJ Dick Clark. The clothes worn by the young people featured on the show became popular across the United States, and the dances were imitated and became a part of daily life, to the point that teenagers would hitchhike from as far away as Texas just to appear on the show. What was interesting was the fact that the dance variations were already different at the beginning and end of the week. To the uninterested adult eye, the dances looked the same, but there were clear differences between each.
>
> However, it didn't really matter what the steps were that were different.
>
> The important thing was to respond to rock and roll with the newest steps. Knowing new dances was proof that one was responding to rock and roll with a wholeness and seriousness.(※4)

“Hairspray” is also a story of a time on the brink, when one value reaches its peak and is about to give way to another.

In "Cry-Baby," the teenage leader appears to simply rebel against adults, but in "Hairspray," Tracy goes beyond rebelling against the adults close to her and confronts greater power through the equally familiar issue of racism. Tracy clearly shows the beginnings of a political outlook. It was the beginning of values that later generations vaguely perceive as "60s." Conversely, up until that point, there were probably still many 50s elements, just at the very edge of it.

The scene in which Tracy briefly touches on the coming era is also well-depicted, using great detail. When Tracy and her friends get late after visiting a black neighborhood, their mothers come to pick them up in their car. Not wanting to go home, Tracy and her friends take refuge in a nearby house. There they meet the pioneers of hippies. They have long, straight black hair with thick bangs that fall just below their eyes. Tracy is astonished and says,

"Why is your hair so...flat??"

Everyone's early work is a mixture of their own qualities. From that perspective, I thought of Waters as a late-'60s director. The desolate feel of the landscape, the idea of a transvestite and his family traveling across America in a trailer, the unscrupulous husband and wife who sell their baby to a lesbian couple, and so on. This makes even more sense when you consider the director's own generation. So every time I see his films after "Hairspray," I'm surprised and impressed by the colorful, pop tastes that John Waters has.

But maybe it's the other way around. John Waters may have always been fascinated by things from the 1950s (or so I thought).

This is perhaps best summed up by Divine (※5), his heroine from 1966 to 1988. Divine was a man, but she was also an actress. In other words, she was a fag (transvestite), and her appearance was the most exaggerated version of the drag queen (※6) lineage of transvestites. The fact that she elevated transvestism to the level of art could be seen as a symbol of the late 1960s, a time of calls for sexual liberation. However, even a glance at

Divine makes it clear that her voluptuous body, her fashion, makeup, hairdo, and even her gold stiletto sandals are far from being typical of the late 1960s. She clearly borrowed details from women of a previous era, details that many real women of her time sought to discard. It was her strength and drive to continue admiring women, especially old-fashioned women, that made Divine so moving. That's why the mother she played in Hairspray was so perfect, almost a stereotype.

Actually,

One detail in "Serial Mama" that stuck in my mind was a quote from John Waters' 50s. For someone like him, it seems like the things he loves are something he can't help but express no matter what he draws. John Waters has probably always had a soft spot for the 50s.

That person was Bettie Page.(※7)

She appeared only once on the cover of a magazine read by Scotty, a friend of Beverly Sutphin's son, Chip.

A little background: Bettie Page was born in Nashville in 1925, although there are various theories. She was discovered by a man named Irving Klaw in New York around 1950, and became a model, mainly for bondage photography.

Bondage photos were sold mostly by mail order. Not intended to be nude or pornographic, bondage photography was a sex-related product aimed at a limited market and a certain predisposition. But Bettie Page's overall influence was significant. She inspired Hugh Hefner, who founded “Playboy” in 1955.

American society has a fundamental tendency to not tolerate anything out of the ordinary. In terms of sexual expression, penetration between a man and a woman, resulting in ejaculation, was something that everyone did, and was therefore accepted and even led to the legalization of pornography in 1970. However, Irving Klaw's business was almost completely destroyed in the mid-1960s. It all started when mail-ordered photographs were delivered to the wrong address, and people who opened them unawares were so frightened that they ran to the nearest police station.

The magazine Scottie was reading was Bettie Page's fan magazine, “Bettie Pages” (※8). In an age where pornography is readily available, Scottie's desires are alternative (※9). This fanzine(※10) is still published in New York and can be subscribed to by mail order from anywhere in the world.

Let us recall (again, for those who can remember) that Beverly Sutphin was in "correspondence" with Ted Bundy, the handsome serial killer on death row.

Sex and crime somehow appear in similar places, even though they are completely different subjects.

*

There are several famous male serial killers in history, and the reason they are famous is because they had a distinctive, even aesthetic, method of killing, or because their murders were for a great purpose, and that purpose was shocking.

The former group includes Jack the Ripper (※11), and the latter includes Ed Gein (※12), who is said to be the model for the character in “The Silence of the Lambs”. Charles Manson and his cult, the "Family," are probably a composite group.

What about women? They're boring. Nannie Doss was a woman who, "searching for a true husband," ended up getting disillusioned with the men she married, killing one after the other until she was discovered after the fifth. I was disgusted by the realization that if you counted the women who killed multiple husbands, a significant percentage of female serial killers would be included in the list. (※13) The motives of these women tend to be concrete, closely tied to their own lives. Beverly Sutphin was no exception, and her code of conduct was, "Rain blood on anyone who threatens the happiness of herself, her family, or the happiness of her community!" This philosophy is clear, but compared to those of the men mentioned above, it lacks the drama and cult-like quality. But Beverly became popular, so much so that a TV drama adaptation was decided upon. What was her secret?

Half of “Serial Mama” can be considered a courtroom drama, but here we can see the qualities that make this ordinary housewife an American heroine.

"Look at me, **I'm just a normal person**, just like you,"

Beverly said. She was clearly taking advantage of American society's intolerance of anything out of the ordinary. If you think about it that way, it's clear to whom she was referring when she said this in court: the jury. A jury is a group of people who are expected to wear the garb of "decency." The jury system used in American trials means bringing the "public eye" into the courtroom. No one is more sensitive to public opinion than a housewife. No one is more familiar with public opinion.

But what's most noteworthy is that she didn't try to portray herself as weak and seek sympathy for her motives, but instead insisted on presenting herself as "normal," making the plaintiffs appear relatively "abnormal." Here we see anti-Americanism as the result of taking Americanism to the extreme. And this anti-Americanism, by its very nature, has the potential to be widely accepted.

And so Beverly returned to her community with a smile on her face. Charles Manson, who was sentenced to death but is still in prison, turned 60 this year (※14). In 1994, the metal band Guns 'n' Roses (※15) included a song written by Manson that proclaimed the spirituality of murder on their album, which drew protests from the family of famous victim Sharon Tate. The track was permanently removed from CDs, except for the first pressing.

Footnote

※1 To give you an idea of how famous this is, the film “Natural Born Killers” mentions that the ratings of the 90s superstar serial killers Mickey & Mallory were the only ones who could not match Manson's.

※2 There may be no one to compare them, but George Lucas and John Waters are two sides of the same coin! The movie that made George Lucas known to the world was American Graffiti, which was set in 1962 and had a distinctive character, a girl who looked like cotton candy. The two were born in 1945 and 1946, respectively.

※3 It began in 1952 at ABC Television in Philadelphia.

※4 Let's fill in the details with John Waters' own recollections!! However, American Bandstand was never broadcast in Baltimore, the city that raised John Waters, because "Before Bandstand” was broadcast nationwide, there was the “Buddy Dean Show” on local station Channel 13 (1957-64). Waters has always spoken of his fondness for his hometown, which has been the setting for his works, saying, "If American Bandstand raised the majority of the nation, the kids in Baltimore had their own shady show at the same time." So, Hit it!

"Through this show, young people learned what it meant to be teenagers. Every day after school, they'd run home and dance on the bedposts and refrigerators while watching TV. If you couldn't do the Buddy Dean Jitterbug (it was obvious because the girls would bow slightly every time they turned), you were an outcast. But a new dance came out almost every week, so you had to keep up. It was mind-boggling: the Mashed Potato, the Stroll, the Pony, the Waddle, the Loco-Motion, the Bug, the Hand Jive, the New Continental, and, best of all, the Madison, a complex line dance that originated in this city and spread across the United States."

※5 1945-1988

※6 Drag means cross-dressing. Teiji Furuhashi (Dumb Type), an artist who also performs as a drag queen, said the following about the New York drag queens who influenced him: "Drag queens are often more respectable than artists."

※7←

※8 The title is a play on the word "page" from Bettie Page and the word "page" from the book. A similar publication is "Jimmy Pages" (just kidding).

※9 Scottie's masturbation companion was probably a video of a film by Russ Meyer (please correct me if I'm wrong), but Russ Meyer is a master of independent film who John Waters openly declares to be one of his most admired directors. He brilliantly established the sexploitation genre in the 1950s. Sexploitation is a coined word meaning "selling sex," but it stood apart from the trend of the time that was moving towards pornography. To the average American today, it may be surprising that Scottie could indulge in blissful masturbation to such a video, which has no genitals or explicit sex.

If this piques your interest in Meyer, contact “The Deep”, who are holding a video screening. Phone: 03-3463-1907 in Tokyo.

By the way, Scotty and Chip's tastes may seem completely different, but they have something in common. They both have a certain aesthetic. Their rooms, despite the differences in the details, have a similar atmosphere. The room of the heavy metal-loving kid featured in the second half of the film is similar.

※10 Fan magazine enthusiasts say this.

※11 "Serial Killer Series" cards were once included as freebies with snacks in the US, and have now become collector's items (apparently). In "The Addams Family 2," the Addams siblings, who are outcasts at summer camp, and one of their friends secretly show them to each other. According to this, Jack the Ripper is one of the rarest.

※12 There are two people on the right who are listed as rare, but the other person, who sounds like "Zodiac Guy," may be referring to this person, as the subtitles say "Dr. Lecter." The film "Deranged," which is directly based on Ed Gein, explores his cannibalistic desires.

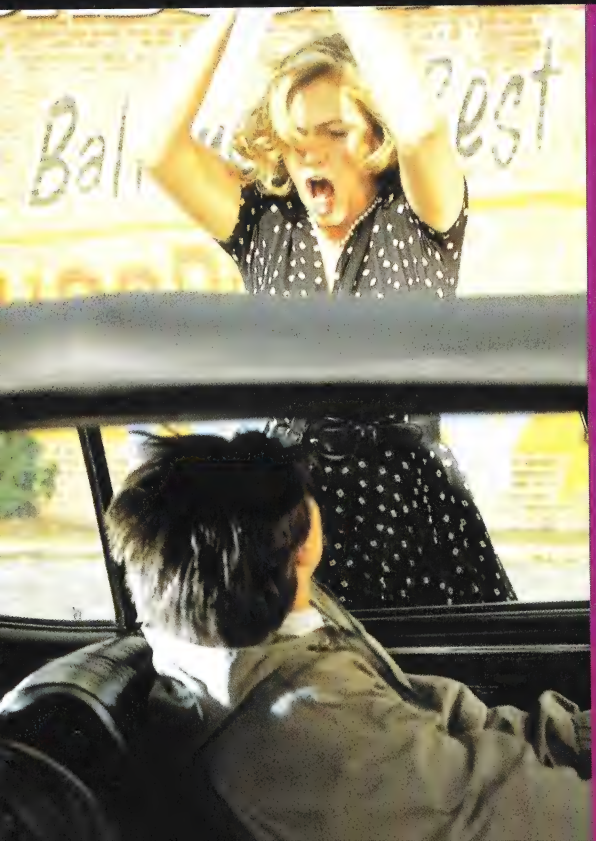
However, there is also a real serial killer named Zodiac, who officially killed five people but self-reportedly killed three.

※13 According to Addams Family 2, the “Black Spider Woman” (Black Widow) featured in the card series also seems to be of this type. However, she was probably after her husband's fortune or insurance money. Nannie Doss in the film was apparently very upset to be lumped together with these women. She is recorded as saying in court: "I was just looking for the romance of a lifetime!"

The younger Addams' brother countered the Black Spider Woman with an Amy Fisher card. There is no information on this person.

※14 Manson was sentenced to death in 1971. The following year, California decided to abolish the death penalty for murderers.

※15 I suppose the love for John Waters is what ends this footnote with such a trivial matter. Why do some people abbreviate Guns N' Roses (Guns and Roses) in katakana as "Gansun"? Is it a lot of people? Don't they think of it as Gandhi or Ganjin? When I was a university student, a young lecturer returned from fieldwork in Kenya and remarked in exasperation, "When I hear a woman in a coffee shop say something like 'One Kiliman,' I instinctively stand up and lecture her. 'It's 'Kilima Njaro (Mount Njaro)', and if you have to abbreviate it, it's Kilima or Njaro!" I feel there's something similar about this.



SERIAL MOM

Scenario Recording

Naoko Hosokawa

---This is a true story. The screenplay is based on court testimony and numerous interviews.
Some characters' names have been changed.
To date, none of the victims have received financial compensation.---

●It's morning at the Sutphin household. The family of four - dad, a dentist; mom; son Chip; and chubby daughter Misty - are enjoying a peaceful breakfast. Mom scolds her daughter for chewing gum.
Mom: "I hate gum because it sticks."
Misty (takes out gum) "I'm sorry." (takes out record) "Chip, do you think I could sell this for 50 cents at the flea market?"
Chip: "One dollar."
Misty: "I don't think Carl could."
Mom: "Who's Carl?"
Misty: "He's a boy. He's coming to pick me up. He's cute."
Mom: "He's more than cute."
Misty: "We're going to college together."
Dad: "I'm glad Misty has a boyfriend."
Mom can't stop thinking about a fly buzzing on the table.
Dad: (Reading the newspaper) "Strangler Holds Tearful Graduation in Prison."
Mom: "So moving."
Dad: "So moving? He should be executed."
Misty: "He's a murderer."
Mom: "He's unfortunate."
Chip: "Dad, have you seen Portrait of a Serial Killer?"
Misty: "He works too hard at the video store."
Dad: "Study hard."
Chip: "I've got good grades."
Dad: "Mom has a meeting with your teacher today."
Chip: "I don't like that teacher."
Mom: "You shouldn't say things like that."
Mom takes aim and smacks the flyswatter. The fly is crushed right before Dad's eyes.
Mom: (with a relieved expression) "Do you want some eggs?"
The other three look dejected at the dead fly.---
Friday, May 14, 1993, 7:26 A.M.---
Just then, two detectives show up.
Pike: "Detectives Pike and Gracie."
Dad: "A case?"
Pike: "No, it's not."
Pike grins as Misty gives him a sidelong glance.
Mom: (Handing a tissue to Gracie) "We don't allow gum in our house."
Gracie: "Excuse me. Actually, Mrs. Dottie has been getting obscene phone calls and mail."
Mom: "She's a friend."
Dad: "She's a neighbor."
Gracie: (Showing her the letter) "Do you have any idea?"
The letter, cut and pasted together, reads, "Die, suck my dick."
Mom: "So dirty."
Chip: "Let me see."
Dad: "No. Not for kids."
Mom: "I've never said those words."
Dad: "Women can't do that."
Mom: "I don't want to be ugly. Look at that bird. It's chirping."
Mom looks at the bird in the cage by the window and starts imitating its chirping. Birdie and Scotty come to pick her up in their car. With that, everyone heads outside.
Dad: (To the detectives) Birdie's a horror movie buff.
Birdie: (Handing a big box to Misty) I'm going to take this Pee-Wee doll to the flea market.
A white Jeep pulls up. Carl gets out and offers his hand to Mom.

Carl: "Mrs. Sutphin, it's Carl."
Mom: "My daughter's boyfriend."
Carl: "Just a friend."
Misty is disappointed.
Mom: "Detective, (pointing at Scotty) He's not wearing his seatbelt again. Arrest him quickly."
Back in the car, the detectives say:
Gracie: "What a carefree mother. Uh-huh?"
Pike: "She's a bright, exemplary woman."

●9:37 A.M. Bedroom. Mom calls Dottie in a different voice.
Mom: "Do you need a dick sucker?"
Dottie: "Don't call me anymore."
Mom: "It's 4215 Pussy Lane."
Dottie: "Bitch!"
Mom: "The zip code is 212, you little bitch."
Dottie: "The police are listening in."
Mom: "Then why aren't they here, you old pervert?"
Dottie: "Goddammit!"
Dottie hangs up. Mom looks satisfied. Downstairs, a visiting Rosemary comes up the stairs looking for Mom. Mom persists, calling Dottie again.
Dottie: "You're annoying me!"
Mom: "(In a normal voice) What do you mean? This is the exchange. They're trying to get prank calls."
Dottie: "Yes. It's driving me crazy. I've changed my number twice. Please, help me."
Mom: "What kind of dirty language are they using?"
Dottie: "I can't tell you."
Mom: "You have to be precise."
Dottie: "(Makes up her mind) Suck my dick."
Mom: "(Suddenly in a frightening voice) Whore!"
Dottie: "Shit!"
Mom: "Whore!"
Dottie: "You slut!"
Both of them hang up the phone with a bang. Rosemary comes in, surprised.
Rosemary: "Beverly, are you OK?"
Mom: "Yes, of course (taking the sewing box). So you remembered."
Rosemary: "Of course. I heard the screaming..."
Mom: "Cable TV. Are you talking about Dottie?"
Rosemary: "I heard it. It's horrible. The police came to my house."
Mom: "Who called Dottie like that?"

●3:15 P.M. Mom is driving to Chip's school. On the way, she sees Dottie tending to her plants in the yard, raises her hand, and smiles.
But deep down, she remembers how annoyed she was when Dottie cut in front of her while she was waiting for a spot in the market parking lot...

●3:36 P.M. Chip's school. Ralph and Betty Sterner are waiting in the hallway.
Ralph: "What about your husband? Does he have a toothache?"
Mom: "(Laughing, but extremely annoyed) You're just kidding."
Mom is called into the classroom and hands Mr. Stubbins the homemade cake she brought with her.
Stubbins: "Chip is studying really hard. He speaks up in class, too."
Mom: "He's a good kid."
Stubbins: "But there's a problem. His head is full of horror movies."
Mom: "He's got a part-time job at a video store."
Stubbins: "He seems to be obsessed with them.
(Showing a picture) He drew this last week. Is there a problem at home?"
Mom: "No way."
Stubbins: "Divorced? Or does he have an alcoholic relative? Did he abuse animals as a child?"
Mom: "No, we had a good family."
Stubbins: "There must be something wrong at home. I'll take him to a psychiatrist. That's enough for today."
Mom's face is frozen with anger. Mom, who had been lying in wait in the car, drives slowly as Stubbins emerges. He turns around and smiles, but the next moment,
she steps fully on the accelerator... slams him down, and backs up to finish him off. A female student, smoking dope in the shade, watches.

●5:22 P.M. Chip's room. Chip is watching a gory horror video with Birdie and Scotty. Mom brings him some cookies.
Mom: "Mr. Stubbins says you've been watching too many videos."
Chip: "He's a mean teacher."
Mom sends his friends home and tells her son.
Mom: "Do you want to see the heart-wrenching scene again?"

●6:30 P.M. Dinner. Mom brings a blood-soaked meatloaf to the table. Rosemary rushes in.
Rosemary: "Horrible! A teacher has been murdered at school. It's Mr. Stubbins."
Chip: "My math teacher."
Everyone rushes to the TV.
TV Reporter: "There's a witness. (Points microphone at female student) What did you see?"
Luann: "A blue van."
Chip: "That's Luann."
Misty: "She's a drug addict."
Rosemary: "The same car as yours."
Mom: "I drive safely."
Luann: "Teacher got hit by a car and

flattened. I'm nauseous. She hit him so many times."
Chip: "I can't believe he died!"
Mom: "You hate him, don't you?"
Chip: "It's not worth killing him."

●10:45 P.M. Mom and Dad's bedroom.
Dad: "We're going birdwatching tomorrow."
Mom: "(Running her hand over a picture of Charles Manson in a book) I've gotten good at recognizing small birds lately. How about a goodnight kiss?"
Dad: "Thinking of you..."
Mom: "Why don't we have some fun instead?"
They're both instantly fired up, and Mom lets out a loud moan. The kids look stunned in their bedrooms.
Dad: "(Struggling like crazy) I'm gonna

come, honey, let's go!"

Saturday, May 15th, 7:30 A.M. Mom was in high spirits, watching the birds in the garden through binoculars from the window. Suddenly, the two detectives and Rosemary, pointing excitedly in the direction of the Sutphins' house, came into view. Then Betty called, insisting that Ralph's tooth be checked. Birdwatching was ruined. Mom was seething. Misty was in tears in the kitchen.

Misty: "Carl hasn't come yet. He promised to pick me up. I want to kill him."

Mom: "Don't say scary things."

Peeking out the window, she saw the two detectives rummaging through the trash and peering into the garage.

8:10 A.M. The detectives were arriving. Misty was waving.

Pike: "Did you know the teacher died?"

Mom: "Of course. He was a really good teacher."

Scotty and Birdie arrive in a car.

Mom: "It's Scottie. He wasn't wearing his seatbelt."

Birdie: "'The Cursed Nightmare.'"

Scotty: "'The Blood-Splattered Teacher Murder.'"

Pike: "Don't be ridiculous."

Gracie: "Did you drive to the PTA meeting yesterday?"

Mom: "Yes."

Pike: "Your wife is the only parent with a registered blue van."

Dad: "You think my wife was involved?"

Scotty: "(Pointing at Mom) Yes. She sent the teacher to hell in her van."

Chip: "Stop it."

Mom: "I heard the witness was a drug addict."

Scotty: "(Taking out a magazine) That's pretty awful."

The letter P in the magazine's name has been cut out.

Mom: "That's the movie magazine Rosemary next door is reading. Sorry, no violent movies. We recycle magazines at home."

10:06 A.M. Mom, who had been meticulously sorting her trash, was once again annoyed when she saw Rosemary throwing out a huge pile of trash without sorting it. While handing out trash bags to the garbage collectors, she also hands them drinks.

Mom: "Thanks for your hard work today. Here's a treat."

Gus: "Thanks." (Pointing at Rosemary) They're just littering everywhere."

Mom: "I've warned them countless times, but it's like preaching to the deaf. They don't even bother to separate their trash for recycling."

Sloppy: "Thanks to these selfish residents, we're wasting our tax money."

Mom: "They're the enemy of the residents."

Sloppy: "They're completely rotten. They deserve to be killed."

Gus: "Yeah. (Mimics decapitating) Let's teach them a lesson. They're oversized trash."

Mom: "Maybe someone will be willing to kill them."

Rosemary's house. Rosemary and Dottie are watching TV, and Mom watches them from the window. The two are shocked, but

Rosemary: "Hey Beverly, come in. Want a beer?"

Mama: "Coffee's fine (hugging Dottie). I heard about the prank call."

Dottie: "That's bad news."

Mama: "(looking at the plant in the vase) Pussy willow?"

Dottie: "What?"

Mama: "Pussy willow."

As she says this, she throws a ceramic egg next to her onto the floor, breaking it.

Mom: "Oh no! What are you doing?"

Dottie: "I..."

Rosemary: "My precious Franklin Mint porcelain egg!"

Mom: "She didn't mean any harm, did she?"

Dottie: "Not me. She did!"

Mom: "You can get them at a flea market."

Mom quickly takes Rosemary outside. Dottie turns to her back and says,

Dottie: "That's Beverly on the phone."

10:35 A.M. Dad's dental office. Dad grinds Sterner's teeth to make him scream. Two detectives arrive.

Gracie: "(Showing a book) Is your wife a big reader? I found 'Murderous Impulses' and 'The Houston Massacre' in the trash."

Dad: "That must be our son's."

Pike: "No, it's your wife's. She buys magazines in bulk at Broads."

Gracie: "And 'Human Hunt.' She paid by card. The date is February 5th."

Dad: "That's stupid."

Gracie: "Is your wife upset?"

Flea market. Misty makes a sarcastic remark to a shopper.

Mom: "That's rude. Don't take your anger out on Carl for dumping you."

At that moment, Mom's eyes land on Carl, who is flirting with another girlfriend, and her gaze shines harshly. Seeing her cooing and coaxing Carl into buying Franklin Mint eggs, Mom grabs the fire poker Rosemary brought and chases Carl into the bathroom.

11:20 AM Toilet. Mom is there to

relieve herself. A man suddenly emerges from a stall, aiming at Carl from behind, and Mom hides in a nearby stall.
A molester who happened to be graffitiing in the adjacent stall sees Mom through a hole in the wall. Mom comes out and impales Carl in the back with the fire poker... She tries to shake off the liver that's stuck to the fire poker, but it just won't come off. She finally manages to pick it up with her fingers and shake it off, but this time she almost slips on the liver... Just as Mama returns to Misty's stall with a nonchalant look on her face, a scream comes from the bathroom. A crowd of curious onlookers gathers, and Misty rushes off too. Rosemary sees Mama's sneakers and says,
Rosemary: "There's filth on your shoes."
Mom: "Oh, no."
Mom wipes the blood off the bottom of her shoes with the carpet. The molester, who was questioned, said:
Molester: "There was a woman in the men's room. There was a beautiful woman next to me."
Misty screams when she sees Carl being carried out on a stretcher. Gracie checks on him. Pike is dizzy from the provocative gaze of Carl's girlfriend. When Misty returns, she says:
Misty: "Carl was murdered in the bathroom."
Mom: "Just as you wanted."
Misty: "I wasn't serious. He is going to die."
Rosemary notices the blood on the poker and bites her lip.

● **The Sutphin family's bedroom. Dad finds clippings of murder articles, photos of muscular men, and a cassette tape under the bed. He plays the tape, and hears a voice on it say, "This is Convict Bundy. I feel like my execution is six days away..."**
Later, feeling miserable, Dad instinctively turns off the tape. Then, the radio comes on.
Radio: "The brutally murdered body of a young man has just been discovered in a Market Building restroom. The victim is Carl Paget..."

● **Video store. Misty bursts into Chip and the others' room.**
Misty: "Mom is Charles Manson. Carl, who made fun of me, got murdered. Chip's hated teacher is gone too. Mom must have done it."
Chip: "That's a great idea. If we make an occult movie starring Mom, it'll be a hit."
Birdy: "I need you to get rid of my mean aunt."
Kid: "I need you to take care of my uncle, too."
Chip: "The aunt next door, the victim. Who's next?"
Misty: "Don't be ridiculous. Mom might kill again."

● **7:31 P.M. Dinner. As Mom brings dinner to the table, Dad says,**
Dad: "Let's pray that no terrible tragedies happen."
Mom: "Amen. You've had a terrible day."
Mom laughs, but the other three don't.
Chip: "Scotty says you're a murderer."
Mom: "(laughing loudly) How dare he say that without even wearing his seatbelt."
Mom gets up from the table. The three of them look at each other in alarm. Misty heads to the kitchen and finds a note on the message board that says, "To the supermarket, Mom."
Misty: "She's gone! To kill him!"
Chip: "Mom's going to kill him?"
Dad: "Mom must be in trouble."
The three get in the car and drive to Scotty's house. The police car follows.

● **8:01 P.M. The Sterner's. A couple having dinner. Mom spies on the house from outside the window. Seeing the couple munching on chicken, images of cute little birds come to Mom's mind, making her even angrier. After dinner, Betty decides to play around, so she goes up to the bedroom and opens the closet, only to find the shoebox moving. Thinking it's a mouse, Mom appears from between her dress and stabs Betty in the stomach with scissors.**

● **Scotty's house. While his parents are out, Scottie is watching a pornographic video and masturbating in bed, moaning loudly. When Dad and the kids arrive and enter the room, they find Scottie in a complete mess... The detectives also enter with their guns drawn. Scottie turns pale and hides under the blankets.**

● **The Sterner family home. Ralph rushes to the scene after hearing his wife's loud cries, and Mom throws scissors at him. However, no matter how many times she throws, she misses him. He runs outside the house, and Mom kills him with an air conditioner she drops out the window.**

● **The Sutphin family home. Mom greets the three family members as they return home.**
Mom: "What's for dessert? Strawberries."

● **Sunday, May 16, 10:37 A.M.As the four Sutphins step out the front door to go to church, they're surprised by a row of police cars. The cars follow them like goldfish droppings all the way to the church. The news is playing on the car radio.**
Radio: "Last night, Mr. and Mrs. Sterner were brutally murdered. This brings the number of victims to four. This is a serial killing case committed by the same perpetrator. The police have just released the name of a terrifying suspect." This is Beverly Sutphin from 2815 Culverton Street.
Mom: (laughing) Oh dear.
Misty: I'll never have a boyfriend.
Dad: Did she kill someone? Menopause?
Chip: Tell your family the truth. Are you a serial killer?

Mom: "The only cereal I know is food."
The family in a passing car screams in unison upon seeing Mom's face.
Dad: "I'm going to find a good psychiatrist."

● **Church. As the family gets out of the car and heads toward the chapel, people timidly make way for a photographer who snaps photos frantically.**
Photographer: "Are you Serial Mom?"
Chip: "Serial Mom? That's cool."
While the priest is praying, detectives sneak in, having received an arrest order over the radio. When Mom sneezes and spits onto the baby's cheek, the mother screams in surprise. Everyone immediately starts to panic. Mom takes advantage of the opportunity to escape with Chip and Birdie and get into the car.
Chip: "Mom's the talk of the town."
Birdie: "She's a killer that would make

Freddy and Jason look pale in comparison."

● 12:08 P.M. Video store. Chip and Birdie hide Mom in the back of the store. Mrs. Jenson arrived and saw the horror film on the screen.

Mrs. Jenson: "Are you that into blood? Turn it off. Do you have 'Annie'?"

Chip: "Yes, I do. What about 'Ghost Daddy'?"

Mrs. Jenson: "I'll give it back."

Chip: "I told you multiple times to rewind the tape."

Mrs. Jenson: "I don't want to rewind it."

Chip: "It says there's a $1 penalty if you don't rewind. That's the rental fee plus $1, so it's $3.99."

Mrs. Jenson: "Don't worry about the change, son of a murderer."

Mom, who had been listening, then disappeared. Chip and Birdie rush to Mrs. Jenson's house, followed by Scotty.

● 12:33 P.M. Mrs. Jenson's house. Mrs. Jenson stuffs her sandwich, keeps her dog company, and watches "Annie." Mom breaks down the door and sneaks in. She quiets the barking dog by licking her paws and sings the theme song. Mom is in the kitchen, brandishing the stolen knife behind her back. But then she has second thoughts and goes back to the kitchen to grab a chunk of lamb. She also shares some with the dog and tames it.... She returns to the living room and repeatedly brings down the lamb on the wife's head. Then she yells at her while rewinding the video.

Mom: "Rewind!"

Mom's eyes suddenly land on Scottie on the garage roof. He runs away in a panic. Birdie climbs onto Chip's shoulder and looks at the body in the living room. Birdie's face is pale.

Birdie: "Blood! It's brown, not like in the movies."

Mom chases after Scottie with a knife in hand.

When he gets into his car, she repeatedly stabs the roof with the knife.

Mom: "Fasten your seat belt! It's the rules!"

As he flees, she threatens the driver of a parked van with the knife and borrows the van to pursue him. Chip and Birdie meet up with Dad and Misty, who have arrived in a car. They see Scotty fleeing, with Mom pursuing him, speeding past in front of them. The four of them frantically give chase. Pike and Gracie, who have been keeping an eye on them, also contact them by radio.

Gracie: "Serial Mom's out of control. She's crazy, so be careful."

● 2:47 P.M. Live music venue. Mom follows Scotty, who has taken refuge inside.

Mom: "The police are chasing us."

Doorman: "You're Serial Mom?"

Mom: "You got it."

Doorman: "Don't come in."

Inside, everyone is blaring as a heavy metal band plays. Just as Scotty escapes to the stage, Mom cuts the strings of the curtain. The curtain falls from above, knocking him down. She sprays him with fire using a spray can and a lighter, setting him on fire.

Mom: "Die!"

Mom smiles and says "hi" to Dad, who rushes over. The next moment, she's arrested by detectives. The young people in the live music venue erupt in chants of "Serial Mom!"

● Five months later. Monday, October 4, 9:46 A.M.

In court, Mama enters the room and begins graciously gracing the jury.

Mom: "Everyone, this is Beverly. Nice outfit."

Judge: "Please keep your conversations to a minimum."

Mom: "(To Dad) Honey, (To the kids) Have you done your homework?"

Judge: "I'm warning the defendant. This is

The prosecution's opening statement begins.

Prosecutor: "Ladies and gentlemen of the jury, we are on trial here for no ordinary crime. The defendant, Beverly Sutphin, is a terrifying demon, a poisonous apple rotten to the core. She murdered six people."

Chip: "(Whispering) She's been punished."

Dad hastily quiets his son.

Prosecutor: "The murders were meticulous and brutal. The murder weapons used included a car, a fire poker, scissors, an air conditioner, blazing flames, and even a leg of lamb. The defendant is not human. She is an animal."

Judge: "Now, defense, please."

Defense Attorney: "This is a very daunting trial. I have known the defendant's family for 16 years..."

Mom shows the defense a note. It reads, "One of the jurors wears white shoes in the fall."

Defense Attorney: "The defendant is mentally ill. Her illness caused her to commit murder."

Mom: "I object. I will fire my attorney and represent myself."

Defense Attorney: "The defendant's crimes were not the result of an illness!"

Mom: "In the 1964 Ware trial, the defendant also represented himself."

Judge: "Representing yourself would be to your disadvantage."

In the end, however, the judge granted Mom's request.

Judge: "What is the plea?"

Mom: "Not guilty."

The courtroom erupts, and the judge bangs his gavel to call for silence. Dottie takes the witness stand first.

Prosecutor: "Did you receive any obscene phone calls?"
Dottie: "Yes."
Prosecutor: "Does that voice sound familiar?"
Dottie: "I didn't recognize it at first, but then I suddenly realized who it was."
Prosecutor: "Whose voice is that?"
Dottie: "That's Beverly Sutphin over there. A scary woman."
Mom asks a question.
Mom: "What about alcohol?"
Dottie: "I don't drink."
Mom: "Are you telling me you weren't drinking the day we met?"
Dottie: "One beer doesn't count as alcohol."
Mom: "But you did drink, and you're lying about not drinking."
Dottie: "No, you're a whore!"
The courtroom erupts in an uproar, and the judge warns her.
Dottie: "She said 'fuck you' to me."
Mom: "That's awful to hear."
Dottie: "Drop dead!"
Judge: "If you say that again, I'll hold you in contempt of court."
Mom: "Are you insane?"
Dottie: "No, you're a whore!"
Judge: "The witness is found guilty and sentenced to a $3,000 fine and five days in jail."
Dottie, still swearing, is led away. Mom winks at Dad.

● **Tuesday, October 5, 10:05 A.M. Courthouse. In front of the courthouse, Misty sets up a stall and sells Serial Mom merchandise with Hal.**

Misty: "Serial Mom T-shirts are $12. We accept credit cards."

● **In the courthouse hallway. Chip talks on his cell phone.**
Chip: "I won't do it for a low fee. You should tell your producer. I'll fly first class."
A young man comes over and punches him.
Young Man: "My brother was murdered."
Chip: "Don't get all worked up. Carl's brother? My condolences. What about the image rights agreement?"
Young Man: "TV? Magazine?"
Chip: "TV. Suzanne Somers is playing the role of the mother."
Young Man: "Who's playing the older brother? J. Priestley should play him."
In court. The prosecutor is calling Luann to testify. She continues to laugh like an idiot.
Prosecutor: "What kind of car did you drive to kill Mr. Stubbins?"
Lou Ann: "I saw it on cable TV."
Prosecutor: "The car...you..."
Lou Ann: "Look, when I said 'blue,' I meant the car. Not the driver. I meant blue."
In front of the courthouse. Hal, author of the Serial Mom books, is holding a book signing.
Female Customer: "To the Second Mom."
Hal: "Do you think she's the culprit?"
Female Customer: "Highly likely."
Female Customer 2: "I'd like to kill a couple of people, too."

● **In the courtroom. Detective Gracie is on the witness stand, and the prosecutor, holding a book, calls her in for questioning.**
Prosecutor: "A book about murder tells the story of Mama's crimes. Where did you get this book?"
Gracie: "In Beverly's trash can."
The scene moves on to Mama's cross-examination.
Mom: "Detective, what kind of magazines do you find in your trash can?"
Gracie: "Time, Sports, National Geographic. My wife also has women's magazines."
Mom: "I found this in the trash can last night.
(Showing the magazine) 'Excruciating Porn Issue.'"
The courtroom erupts in laughter.
Gracie: "That's an invasion of privacy."
Mom: "I don't blame you for reading porn. That's all."
Gracie: "I'm married. I'll send you to the gas chamber!"
Judge: "The jury is asked to disregard the witness's abusive language."
Rosemary takes the witness stand.
Prosecutor: "What condition was the poker in?"

Rosemary: "I returned 30 minutes later and found the poker covered in blood and Carl had been killed."
Mom asks. Mom: "Which store were you at that time?"
Rosemary: "Porcelain."
Mom: "Carl bought some porcelain eggs."
Rosemary: "I didn't want them because they were chipped."
Mom: "Did you kill him?"
Rosemary: "I've never hurt anyone."
Mom: "What about your magazine with the words cut out?And the Sterner-killing scissors are yours too."
Rosemary: "Yes, but..."
Mom approached her with a frightening look on her face.
Mom: "Do you sort your trash?"
Rosemary: "No."
Voices of indignation rang out from the courtroom.
Rosemary: "The kitchen's too small."
She felt uncomfortable. The prosecutor called Pike to testify.
Prosecutor: "Did you go into a live music venue?"
Pike: "Yes. Scotty was lying on the floor

on fire."
Prosecutor: "Like this?" (Showing a photo)
Pike: "Yes, like a barbecue."
Prosecutor: "(To the judge): Shall we send this to the jury? I want them to see how the defendant killed people."
But then actress Suzanne Somers walked in, riveting both Pike's and the judge's attention. The next witness is that molester.
Prosecutor: "You were in the Market Building in question, weren't you?"
Pickles: "Yes, I was."
Mama spread her legs wide and flared them under the table. Pickles couldn't answer nervously.
Prosecutor: "Was there anyone next door?"
Summers's cell phone rang, distracting him.
Prosecutor: "Did you see anyone?"
Pickles: "I don't know...there was no one there."
Prosecutor: "You told me clearly, you saw a woman's shoes in the bathroom next door."
Mama's flaring became louder and more intense.
Pickles: "You made me say it."
Prosecutor: "Perjury is a felony."
Pickles: "(Panting) That's a fabricated story. I've never even seen Beverly."
Prosecutor: "I'm going to sue you for obscenity. That's all."
Mom stands up and says,
Mom: "The prosecution hasn't proven anything. I'll end my closing argument. That's all for the defense."
Applause fills the courtroom, and the court adjourns.

●Somers' interview. Surrounded by reporters,
Somers: "Beverly was falsely accused. A good housewife trapped by circumstantial evidence."

●Courtroom. The prosecutor makes his closing argument.

Prosecutor: "We have the notorious serial killers Lucas and Gacy. And now we have a new face. The defendant is a first-degree murderer who murdered six people."
Mom makes her closing argument.
Mom: "I'm just an ordinary woman like you. But I fell into a trap set by the police. Even people I thought were my friends lied... Please find the courage to find me innocent, a wrongly accused person."

● Two days later, on Thursday, October 7th, in court. Mom had been casting a harsh gaze at the woman in white shoes sitting in the jury box.
Judge: "Has the jury reached a verdict?"
Forewoman: "Yes, they have. The jury finds the defendant not guilty."
Applause breaks out, and Mom laughs.
Dad: "(To the kids) What are you going to do?"
Chip: "We have no choice but to take her home."
Birdie: "I'm so tired of murder."
Hal: "Do you like me?"
Misty: "Be nice, okay? Try not to upset Mom."
They smile at Mom.

● Courthouse hallway. Mom is surrounded by people, receiving bouquets of flowers, and in high spirits. But suddenly, with a frightened look on her face, she enters the telephone booth and hangs up the call from the juror in white shoes.
Mom: "White shoes don't go with autumn."
Woman in white shoes: "That's an old story."
Mom: "No, didn't your mother teach you that?"
She suddenly hits her with the receiver.
Woman in White Shoes: "Stop. Fashions have changed."
Mom: "They haven't changed."
Mom hits her again.

● Back in the hallway. Suzanne Somers tries to get a photo of Mom and her, who has returned, for the reporters' cameras.
Summers: "Beverly, you come over here."
She stubbornly blocks Mom from standing on her left side.
Finally, Mom yells.
Mom: "We don't look good on this side!"
At that moment, the jury foreman sees the body and screams. Sommers looks at Mom with a look of horror on her face... Beverly Sutphin refused all cooperation with this film.

THE END

CREDITS

キャスト
ママ（ビバリー・サトフィン）●キャスリーン・ターナー
パパ（ユージーン・サトフィン）●サム・ウォーターストーン
ミスティ・サトフィン●リッキー・レイク
チップ・サトフィン●マシュー・リラード
パイク刑事●スコット・ウェズリー・モーガン
グレイシー刑事●ウォルト・マクファーソン
スコッティ●ジャスティン・ワーリン
カールのガールフレンド●トレイシー・ローズ
白い靴の陪審員●パトリシア・ハースト
スザンヌ・サマーズ●スザンヌ・サマーズ
ドティ・ヒンクル●ミンク・ストール

スタッフ
脚本・監督●ジョン・ウォーターズ
プロデューサー●ジョン・フィドラー、マーク・ターロフ
製作総指揮●ジョセフ・カラキオッロJr.
撮影監督●ロバート・スティーブンス
音楽●ベイジル・ポールドゥリス
音楽スーパーバイザー●ボーンズ・ハウ
衣裳デザイン●ヴァン・スミス
プロダクション・デザイン●ヴィンセント・ペラーニオ
編集●ジャニス・ハンプトン、エリカ・ハギンズ
キャスティング●ポーラ・ヘロルド、パット・モラン
製作●ポーラー・エンターテイメント
挿入歌●“ガス・チャンバー”by L7
“デイブレイク”byバリー・マニロウ…etc.
サヴォイ・ピクチャー作品

CAST
Mom (Beverly Sutphin)●KATHLEEN TURNER
Dad(Eugene Sutphin)●SAM WATERSTONE
Misty Sutphin●RICKI LAKE
Chip Sutphin●MATTHEW LILLARD
Detective Pike●SCOTT WESLEY MORGAN
Detective Gracey●WALT MACPHERSON
Scotty●JUSTIN WHALIN
Carl's girlfriend●TRACI LORDS
Juror#8●PATRICIA HEARST
Suzanne Somers●HERSELF
Dottie Hinkle●MINK STOLE

STAFF
Writer & Director●JOHN WATERS
Producers●JOHN FIEDLER/MARK TARLOV
Executive Producer●JOSEPH CARACCIOLO Jr.
Director of Photography●ROBERT M. STEVENS
Music●BASIL POLEDOURIS
Music Supervisor●BONES HOWE
Costume Designer●VAN SMITH
Production Designer●VINCENT PERANIO
Editors●JANICE HAMPTON/ERICA HUGGINS
Casting●PAULA HEROLD/PAT MORAN
A POLAR ENTERTAINMENT PRODUCTION

SAVOY PICTURE Production

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BEVERLY SUTPHIN REFUSED TO COOPERATE WITH THE MAKING OF THIS FILM.

SERIAL MOM

SAVOY PICTURES Presents A POLAR ENTERTAINMENT Production A Film By JOHN WATERS

KATHLEEN TURNER "SERIAL MOM" SAM WATERSTON RICKI LAKE And SUZANNE SOMERS Music By BONES HOWE Cinematography By RASIL POLEDOURIS

And JANICE HAMPTON And ERICA HUGGINS Associate Producer ROBERT STEVENS, A.S.C. Executive Producer JOSEPH CARACCIOLO, JR.

R RESTRICTED [18] ORIGINAL SOUNDTRACK Produced By JOHN FIEDLER And MARK TARLOV Written By JOHN WATERS

A SAVOY PICTURES RELEASE

SAVOY PICTURES

Anyone who doesn't follow the rules of Society or my rules will be KILLED IMMEDIATELY!!
She does it-or-s with her old lady logic!
For some reason, my hobby is bird-watching
Eugene (Sam Waterston), a carefree, good-natured father who loves his wife completely
Honey
High-School Student
Definitely an otaku
The Unbeatable Serial Mom
BEVERLY SUTPHIN
KATHLEEN TURNER
And those who wear white before Labor Day!!
works part-time at the video store and loves horror
Eldest son & Chip (Matt Lillard)
This strong Woman is suited to any weapon: a knife, scissors, a stick...
JOHN WATERS
She is absolutely the best!
Aiming to be an old lady
DIVINE
This is what she looked like during "Hairspray", but she recently lost 57 kg (!)
"Pink Flamingos"
Eldest daughter Misty (student)
Passed away March 88
A regular from the 3mm days
Mink Stole Indiscriminate garbage lady
Frankly, I don't like "Annie"!
Beverly isn't evil. She thinks she's right

Illustration : M.MITOME